

# Clovis East High School AP Music Theory Handbook/Syllabus 2019-2020

## Course and Contact Information

|                           |                                  |
|---------------------------|----------------------------------|
| <b><i>Instructor:</i></b> | Carlin Truong                    |
| <b><i>Classroom:</i></b>  | Room 803                         |
| <b><i>Email:</i></b>      | carlintruong@clovisusd.k12.ca.us |
| <b><i>Phone:</i></b>      | (559) 327-4183                   |

## Prerequisites:

1. Grades 10-12
2. Sight-Reading Proficiency
3. Recommendation from Band, Choir, or Orchestra teacher
  - a. Students without recommendations have to take a diagnostic test to determine eligibility

## Required Materials

1. Music in Theory and Practice, Vol. I, 8th edition (Benward and Saker) McGraw Hill 2009 (provided)
2. Musicians Guide to Music Theory and Analysis, Jane Clendinning
3. A binder for various handouts/assignments throughout the year
4. Pencil
5. Blank staff paper (available in notebook form at music stores or free to print at [www.blanksheetmusic.net](http://www.blanksheetmusic.net))
6. Notebook Paper
7. Tuning Fork (provided)

## Additional Resources

1. [www.teoria.com](http://www.teoria.com)
2. [www.musictheory.net](http://www.musictheory.net)

## **Objectives**

1. To learn basic musical language and grammar including note reading, musical notation, harmonic analysis, and part writing which will lead to a basic understanding of music composition and music theory in Western tradition.
2. To obtain and practice ear training skills and skills required for sight reading musical literature.
3. To recognize the development of music from an historical and cultural perspective and extend musical awareness beyond music currently familiar to the student.
4. To prepare for the AP Music Theory Exam taken upon completion of the course (optional, but highly recommended).

## **Synopsis**

In this class we will explore the building blocks of Western tonality. While the main focus is placed on music of the Common Practice Period (1600-1750), music of other stylistic periods will also be studied. Topics will include scale structures, chord building, identification and function, composition, analysis, interval recognition, and rhythmic/melodic dictation. Students are expected to participate actively in classroom discussions and demonstration each week. The workbook includes extensive part writing and composition exercises which will be assigned weekly. In addition to completing assigned homework, a comprehensive theory binder containing all handouts as well as homework, quizzes, and exams that are returned is required. Students also take turns demonstrating concepts using the dry-erase board, voice, or sometimes an instrument. Students will be evaluated on homework, tests, aural and reading skills. We will use the “moveable do” Solfege theory of sight-singing.

## **Classroom Expectations**

1. Enter class with a teachable spirit
2. Come to class punctually and prepared
3. Respect yourself and others
4. Strive for excellence

## Attendance Policy

1. Inform Mr. Truong in *writing* (e.g. email, remind, written note) every single time you will be missing class at least 24 hours in advance. If you are sick or there's a family emergency, please inform me of your absence as soon as possible.

## Grading Policy

1. Theory Assignments: **35%**
2. Dictation/Ear Training: **20%**
3. Musicianship/Singing/Sight-Reading Quizzes: **20%**
4. Final: **25%**

A = 100-90%      B = 89-80%      C = 79-70%      D = 69-60%      F = 59-0%

## Make Up Work (assignments you missed as a result of missing class)

1. Assignments that are *assigned* the day(s) you are absent must be turned in within 1 week of the due date for full credit.
2. Assignments that are *due* the day you are absent must be turned in the day you return.
3. If you will be missing class for a school related activity - like a field trip, assembly or athletic event - you must turn in the assignment by the end of that school day. (This may mean you need to turn it in before you leave or even the day before.)
4. Stressed out? Need some extra time? ASK :)

## Late Work (an assignment that you did not turn in on time)

1. Each day an assignment is late, 10% is taken from the total.
2. However, after one week, it will not be accepted.

## Classroom Rules

1. Show good class/use excellent rehearsal etiquette every day.
2. You do not need to ask for permission to sharpen your pencil, drink water, use the stapler, get a tissue or grab a band-aid. Please choose an appropriate time and go quietly one at a time.
3. Gum is not allowed during class.
4. Put away materials and clean up personal belonging before leaving class

5. Cheating/Plagiarism results in an automatic 0 on an assignment. *Copying is cheating*
6. Text me on Remind at least 24 hours in advance if you're going to be absent, I alter how I teach based on who's there
7. Students who disrupt in the study of others and/or engage disrespectful behavior will be disciplined according to Consequence Hierarchy below.

### **Consequence Hierarchy**

1. Warning
  2. Student-teacher conference
  3. Written plan for improvement
  4. Parent contact
  5. Referral to Student Responsibility Center
- \* Any Severe Infraction: immediate referral to Student Responsibility Center

### **Academic Success**

Music theory can be a daunting and challenging subject. It is HIGHLY ADVISED that you seek assistance as problems arise, rather than wait until they have become a major issue. I will try to provide time at the end of class to start working through the assignments, ask questions, and seek clarification as needed. If you would like outside help, I am available before school, or by appointment after school.

### **Course Outline**

This class will meet daily. Each unit of ear training will include the previous unit's material as review and continued practice, as well as the new material presented. Diligent at-home review will be paramount to your success.

The schedule listed below is the anticipated pace of the course. Timing and pacing may be modified as dictated by mastery of concepts.

Throughout the class, audio examples will be used to support learning. Samples will be drawn not only from the written exercises and examples in our text and exercises, but from a wide range of western and non-western music throughout history.

The chapter references are aligned with your school-provided textbook, *Music in Theory and Practice*.

## **Unit 1: Intervals and Scales (Chapters 1, 2, and 3)**

### **9 weeks**

This unit will serve as an introduction to the basic skills of interval recognition, construction, and their use in building scales and chords.

**Key Concepts:** notation, key signatures, clefs, meter (simple and compound), symbols of duration, scale degree names, scale types (major, minor, modal, pentatonic, whole tone, other diatonic, nondiatonic, and gapped), modes, intervals (major, minor, augmented, and diminished), consonance, dissonance, enharmonics, melodic and harmonic intervals, transposition

**Aural Skills:** Ascending and descending melodic intervals, 2 note harmonic intervals, solfege

**Sample Activity:** Students will be given 2 chorales, 1 in major and 1 in minor. After identifying the keys, they will draw a circle around each pitch representing both the tonic and dominant tone in each of the 4 voices for both examples. Next, students will draw a square around the submediant and leading tone in each of the 4 voices for both examples. Finally, students will describe the frequency of tonic and dominant tones as opposed to the frequency of submediant and leading tones.

## **Unit 2: Chord Recognition and Figured Bass (Chapter 4)**

### **2 weeks**

This unit will introduce students to the use of cadences, non-harmonic tones, and how melodic organization impacts a composition.

**Key Concepts:** Chord construction (major, minor, augmented, half diminished, and diminished), triads, seventh chords, chord positions (root, first and second inversions), chord and inversion symbols, Roman numerals, figured bass, realization, lead sheets

**Aural Skills:** Major, minor, augmented, and diminished chord identification (root position), conjunct 7-12 note melodic dictation, rhythmic dictation in simple meter using whole, half, quarter, and eighth notes and rests

**Sample Activity:** Students will complete a Roman Numeral analysis of a 4-part excerpt, as well as identify cadence types at phrase endings. Students will also be responsible for adding non-chord tones to the written chorale to add melodic and harmonic complexity.

### **Unit 3: Cadences, Non-Chord Tones, and Counterpoint (Chapters 5, 6, 7, and 8)**

#### **7 Weeks**

This unit will serve as the foundation of part writing as it pertains to a single line through 4 part writing.

**Key Concepts:** Phrases, harmonic cadences (perfect authentic, imperfect authentic, half, phrygian half, plagal, deceptive), rhythmic cadence, non-chord/non-harmonic tones (passing, escape, neighbor, suspension, retardation, appoggiatura, changing, neighbor group, pedal), motive, sequence (real, tonal, modified, and false), period (parallel, contrasting, three-phrase, double), antecedent/consequent, change of mode, texture (monophony, polyphony, homophony, homorhythm), textural reduction, counterpoint, cantus firmus, final, species counterpoint (first through fifth), voice leading, modal scales

**Aural Skills:** Triads in inversion, seventh chords in root position, conjunct and disjunct melodic dictation, rhythmic dictation in compound meter using dotted half, dotted quarter, eighth, and sixteenth notes and rests, sight singing major excerpts in simple meter

**Sample Activity:** Students will evaluate errors within a 4-part voice leading example incorporating primary triads in root, first inversion and second inversion only. They will

describe the error and provide a solution to fix the error.

## **Semester 1 Review and Exam**

### **Unit 4: Voice Leading, Inversions, and Doubling (Chapters 9 and 10)**

#### **3 Weeks**

This unit will serve as the continuation of reinforcing 4-part writing fundamentals and specifically focus on secondary triads and their inversions. Another focus is the doubling procedures of each secondary triad and its inversion.

**Key Concepts:** Four voice textures, common tone, cadential 6/4, passing 6/4, arpeggiated bass 6/4, pedal bass, parallel intervals (5ths, octaves, and unisons), voice parts, voice spacing, crossed voices, unequal 5ths, open and close position, harmonic progressions (circle and non-circle), root relationships, harmonic rhythm

**Aural Skills:** Seventh chords in inversion, 3 chord root position harmonic dictation

**Sample Activity:** Students will be given a chorale excerpt with omitted pitches. Students will need to fill in the correct notes and explain why they chose to double a specific note of the triad citing, specific clues in the context of what is provided. In some cases the Roman numeral will be left out and they must choose which note of the triad to use in the bass note, which will determine the inversion of the chord.

### **Unit 5: Seventh Chords, Secondary Dominants (Chapter 11, 12, 13, and 14)**

#### **6 Weeks**

The unit adds to the complexity of four part writing by adding another note to the chord texture with the Seventh scale degree. This immersion adds many more intricacies within the writing and analysis process which includes many more rules to add on top of Unit 4.

**Key Concepts:** Seventh chords (dominant, major-minor, ), leading tone seventh chords

(half diminished, fully diminished), non-dominant seventh chords, secondary dominants, secondary leading tone, tonicization, chord formulas, resolutions,  
Aural Skills: Sight singing in minor keys with simple meters and major keys in compound meters

**Sample Activity:** Students will be given an excerpt of Mozart's Piano Sonata K. 283 in G major through Aural Stimulation and try to determine which of the chords given are Secondary Dominants. Next the students will be given the written example and will analyze the work using Roman Numeral analysis. After reviewing the analysis as a class, students will then listen to excerpt again while following the analysis to reinforce the visual and the auditory learning necessary for comprehension.

## **Unit 6: Modulate, Analyze, Create (Chapter 15, 16, and 17)**

### **9 Weeks**

The final unit will serve as a culmination of the previously learned skills, as well as an introduction to the concept of modulation. Students will draw upon their knowledge of triads, seventh chords, form, and rhythm to analyze visual and aural samples, as well as create music within a given set of parameters.

**Key Concepts:** Modulation (common chord, chromatic, phrase, and direct), closely related key, harmonizing melodies that modulate, form (binary, rounded binary, ternary, quaternary), refrain, bridge

**Aural Skills:** Harmonic and melodic dictation with common chord progressions, rhythmic dictation including triplets

**Sample Activity:** Students will compose a 4-part chorale incorporating the established parameters to include: 3/4 or 4/4 time signature, between 16-24 measures in length, 1-6/4 chord progression, 3 varying non-harmonic tones, correct use of 4-part writing rules including doubling procedures and resolutions, appropriate harmonic progression choices, harmonic rhythm employed, 1 motivic sequence, label cadences, and identify

the key signature.

## **AP Test Review and Practice Questions**

### **Semester 2 Review and Exam**

#### **Academic Eligibility**

Participating students shall meet the academic eligibility standards set forth below as part of his or her ethical responsibilities as a participant in this co-curricular activity:

*All students must earn at least a 2.0 grade point average for the prior grading period in order to participate during the current grading period. A student who fails to achieve at least a 2.0 grade point average may be placed on probation for the current grading period provided the student complies with the school's tutorial assistance program. (CUSD Board Policy 2505).*

#### **CUSD CODE OF ETHICS**

“Students participating in District co-curricular and extra-curricular activities must follow the Code of Conduct standards at all times. This obligation and responsibility continues at all times, including summer vacation. Students are subject to the Code of Conduct and related school rules affecting participation in District co-curricular and extra-curricular activities when students are under the supervision of a District advisor/coach, while at school or at a school-related activity, as well as at non-school related activities/ Students and the coaches, advisors, and parents/guardians of the student participating in District co-curricular and extra-curricular activities will abide by this Code of Conduct. These persons must demonstrate honesty and integrity in compliance with the academic, residency and good citizenship requirements of the Code of Conduct.” (Board Policy 2505)

*NOTE: Students are expected to comply with the CUSD Code of Ethics at all times in order to participate in the Clovis East Choral Program. Please complete the attached Code of Ethics documents and return to school by Friday, September 8<sup>th</sup>.*

#### **STATEMENT OF NON-DISCRIMINATION**

The Clovis Unified School District does not discriminate on the basis of race, color, disability, or national origin in admission or access to and treatment of employment in its programs and activities and is required by Title VI, Title IX, and Section 504. Complaints: Contact Dr. Sheryl Rogers, Human Resources, (559) 327-9308.

*Favor de llamar a la oficina para asistencia en español.  
Thov tiv tauj peb lub hoob kas yag xav tau kev pab nrog hus Hmoob.*

**Please review this handbook, review all policies and expectations, and return the fully signed Participation Form to Mr. Truong no later than Friday, September 7<sup>th</sup>, 2018.**

*Should you have any questions about anything in this handbook, please contact me. I am here to help!*